



ODE TO THE SEA

Soprano Solo, Chorus, and Orchestra

POEM BY

Laurence Binyon

(1897)

MUSIC BY

Arthur Somervell

(1897)

HORN 1

COVER IMAGE

Britannia Rules the Waves

by

Nicholas Habbe

1876

Bendigo Art Gallery

Victoria, Australia



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ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

Full Score Manuscript
Published Vocal Score

Royal College of Music Library
Research & Score Preparation

Royal College of Music Library MS 4898
Novello, Ewer and Company No. 8258 [1897]

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Reference Material and Software

Notation Software: Dorico Pro Version 6.0.22.6052 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2
Document Software: Affinity Publisher 2 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

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Horn (D) 1, Horn (E♭) 1, Horn (C) 1 & Horn (F) 1

ODE TO THE SEA

Laurence Binyon

Arthur Somervell

Adagio

No. 1 - Overture

Hn in D

Musical staff 1: Horn in D, measures 1-7. Dynamics: *pp*

Musical staff 2: Measures 8-16. Dynamics: *fp*

Musical staff 3: Measures 17-23. Section marker **A**

Musical staff 4: Measures 24-32. Section marker **A**, dynamics: *f*

Musical staff 5: Measures 33-35. Section marker **A**, dynamics: *f*

Musical staff 6: Measures 38-39, 45-46. Section marker **2**, dynamics: *ff*

Musical staff 7: Measures 48-54. Section marker **B**, dynamics: *p*

Musical staff 8: Measures 55-61. Section marker **1**, dynamics: *f*

V.S.

62 C

ff 1 f

Detailed description: Musical staff starting at measure 62. It contains a series of notes with slurs and rests. A first ending bracket labeled '1' spans measures 65-66. The dynamic starts at *ff* and ends at *f*.

70 7

71-77 p

Detailed description: Musical staff starting at measure 70. It features a seven-measure rest bracketed and labeled '7' from measure 71 to 77. The dynamic is *p*.

2 3

83-84 88-90 mf

Detailed description: Musical staff starting at measure 83. It contains two rests bracketed and labeled '2' (measures 83-84) and '3' (measures 88-90). The dynamic is *mf*.

94 D

sf p

Detailed description: Musical staff starting at measure 94. It contains a series of notes with slurs. The dynamic starts at *sf* and ends at *p*.

101 E

pp sf

Detailed description: Musical staff starting at measure 101. It contains a series of notes with slurs. The dynamic starts at *pp* and ends at *sf*.

108 1 1

ff ff

Detailed description: Musical staff starting at measure 108. It contains a series of notes with slurs. Two first ending brackets labeled '1' are present. The dynamic is *ff*.

117 F

3 1

122-124 p

Detailed description: Musical staff starting at measure 117. It contains a series of notes with slurs. A three-measure rest bracketed and labeled '3' is at measures 122-124. A first ending bracket labeled '1' is at measure 125. The dynamic is *p*.

127 5

130-134 pp

Detailed description: Musical staff starting at measure 127. It contains a series of notes with slurs. A five-measure rest bracketed and labeled '5' is at measures 130-134. The dynamic is *pp*.

137

139-140 *f* \triangleleft 143-144 *ff*

147

150-151 *ff* *p* \triangleleft

155

f *ff* 160-162 *ff*

164

ff

171

ff *f* To Hn in D *9* 176-184

185 Bsn 1 Hn in D

p

193

2

194-195

J

202

sf

p

209

Vivace

1

6

210-215

f

222

230

V.S.

No. 2 - "Mother of Immemorial Desire"

Maestoso

K Hn in D

6
2-7

12
13-14

L
21
23-24
28-33

34
36-39
M

44
45-46
47-52
Più mosso.
mp

59
N

71

81
O

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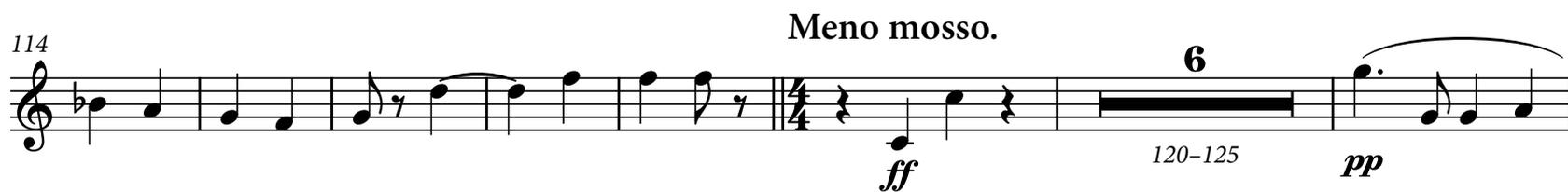
3
92-94
ff



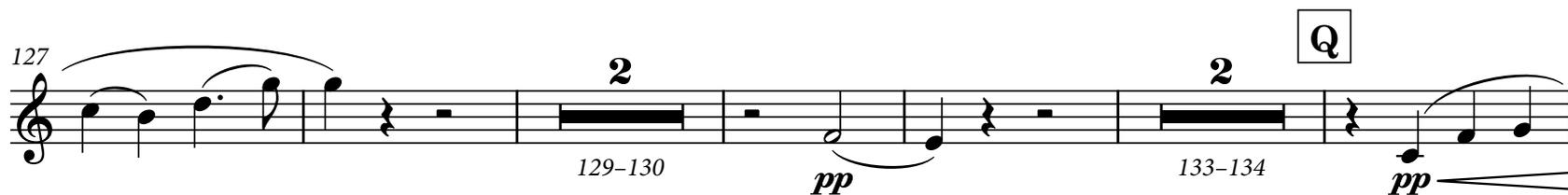
103
P



114
Meno mosso.
6
120-125
ff *pp*



127
2
129-130
pp
2
133-134
Q
pp



136
1
141-150
pp
10



151
pp



Allegro non troppo

No. 3 - "Fearful and Vast"

Hn in F

93

p *p* *pp*

2 2 1

95-96 98-99

V

103

rall..... a tempo

1

pp

111

117-119

p

3

121

mf

1

130

135-138

f

4

W

142

148

poco rall a tempo

154

rall....

Allegro

No. 4 - "Mother of England"

Hn in Eb

9

38

49

64

74

85

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138 BB

mf *f* *ff* **11** 145-155

156

p **11** 160-170 *s.* With val - ley and

173 CC

moun - tain, fair and *pp*

183

192

Adagio non troppo.

No. 5 - "Out of the Armed Night"

Hn in Eb **7** **5** **4** **DD**

1-7 *pp* 11-15 16-19 *f*

3 **7** *p*

21 24-26 *p*

1 *f*

29 *f*

4 **Allegro** *f* *pp*

36 40-43 *f* *pp* **Allegro**

6 **3** *pp*

48 52-57 60-62 *pp*

To Hn in C **EE** **6** **14** **5** **FF** **1** *mf*

63 65-70 71-84 85-89 *mf* **EE** **FF**

Bsn 1 8va Hn in C *ff*

91 *ff*

GG **8** *fff*

103 105-112 *fff* **GG**

No. 6 - "In England's Name"

Maestoso

Hn in D

8

10-11 *f* *ff*

17

1 JJ 5 22-26 *f*

28

36

1

44

KK 2 50-51 *mf* *ff*

53

61-63

3 *mf*

74 **Tranquillo.** **10** **LL** **Andante.** **25** **MM** **12**

76-85 86-110 111-122

123 Hn 2 **3**

133-135

136 **Poco più mosso.** **10** **NN** **6**

137-146 151-156

157 **f** **OO**

5 **rall.....** **1** **Tempo primo**

165-169

177 **PP** **1** **p**

185 **ppp** **pp**

192 **poco rit.**

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Allegro Moderato No. 7 - "O While Around Our Shores"

Hn in C

7
3-9

13
6
16-21
ff

25
6
28-33
1
pp

38
2
40-41
p
6
44-49
mf

51
6
55-60
ff
Più mosso

63
2
70-71
ff

73
7
77-83
ff

86
22
92-113

114 UU

ff

123

4
125-128

134

3
141-143

VV

144

1
mf

WW

152

ff

160

3
162-164
ff

171

poco rit.

XX

180

2/2

188 Allegro

YY

23
189-211
f
1

216
f

223
5
230-234

235
ff
6
240-245
mf
Poco meno mosso

249
ff

ZZ

257
2
259-260
f

264
1
2
268-269

270 poco rall.

Musical staff for measures 270-277. The staff begins with a treble clef and a common time signature. The melody consists of quarter and half notes, with some notes beamed together. A slur covers measures 270-271, and another slur covers measures 274-275. The key signature has one sharp (F#).

278 a tempo

Musical staff for measures 278-282. The staff begins with a treble clef and a common time signature. The melody consists of quarter and half notes. A slur covers measures 278-279. The key signature has one sharp (F#).

283

Musical staff for measures 283-286. The staff begins with a treble clef and a common time signature. The melody consists of quarter and half notes, with some notes beamed together. A slur covers measures 283-284. The key signature has one sharp (F#).



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